

THE COMPANY

"The Day That I Died"

by
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TEASER

OVER BLACK:

TEXT OVERLAY: "DENIAL"

The text fades away, leaving only black.

FADE IN:

INT. THE COMPANY - KOU AND DIANA'S APARTMENT - DAY

The front door opens to reveal a grinning, happy DIANA CROSS, arms overflowing with shopping bags. She can barely fit them all through the door.

DIANA
(calls out)
Kou! A little help here?

No answer. Diana frowns, but manages to push her way through the door. She drops the bags in a heap and collapses on the couch.

She pulls one bag closer and begins digging through it. She pulls out a tiny, ornate purse and sets it on the table.

DIANA (CONT'D)
(still yelling)
You would not believe the sales out there today. I mean, I got a Gucci handbag for less than two hundred! It might be a knockoff, but...

She trails off, sounding a little disappointed. She looks up and frowns.

DIANA (CONT'D)
Kou?

She stares into a bedroom doorway, her face falling - until KOU YIMOU appears. He sees the many shopping bags.

KOU
Geez, Diana, is there a mall **left**?

DIANA
Hi to you too, stranger.

Kou plops down next to her on the couch. He pulls a bag over and rifles through it.

KOU
Diana, you have a whole bag devoted to just black skirts.

DIANA

Yup.
 (beat)
 Oh! And...

She turns and reaches into another bag, then pulls out something; a BOOK! In fact, the very same book of quotations that Kou gave to Vi! She hands it over.

DIANA (CONT'D)

Saw this in the bargain bin,
 thought it was up your alley.

KOU

(deadpan)
 How thoughtful.

DIANA

(meaning it)
 Plus, y'know, you inspire me.

She smiles at him, suddenly five years old, and Kou is genuinely touched.

Kou reaches out and pulls her into a hug, resting his chin on her head.

KOU

And here I thought I was just --

SMASH CUT TO:

INT. THE COMPANY - KOU AND DIANA'S APARTMENT - NIGHT

The lights are off in the apartment; the only light comes from the open doorway, where Diana stands holding a stack of cardboard boxes.

Fumbling for a moment, she extricates an arm long enough to switch on the light.

Where Diana was glamorous before, here she looks a little hollowed out, with no makeup and her hair clearly unwashed.

She moves through the room limply, moving towards:

INT. THE COMPANY - KOU'S BEDROOM - CONTINUOUS

Diana enters the dark room, boxes in her arms. She bumps the light switch with her arm, and light floods over the large room. She flinches at the change.

She puts the boxes down on the floor, and pulls one out of the stack. She goes to the closet and opens it.

Inside are his clothes hanging up, and a few pictures. Kou hugs another ASIAN WOMAN near his age at a park;

him and Diana on the beach, he and ANDREW in the apartment's living room.

Diana reaches out and grabs the picture of Kou and the woman, places it into the box. Next is the picture of him and Andrew, dropping it into the box carelessly.

She reaches out for the last photo, but her hand stops halfway. She stares at the picture.

She turns her gaze to the clothes, grabbing a shirt off the rack. Dropping the box, she backs up and sits on the bed, burying her nose in the shirt and inhaling deeply.

She falls back onto the bed. She brings the black shirt back up to her nose, inhaling again, and chokes back a SOB.

A tear forms at her eye and rolls down along her cheek.

FADE OUT.

END OF TEASER

ACT ONE

OVER BLACK:

TEXT OVERLAY: "ANGER"

The text fades away, leaving only black.

FADE IN:

A CARTOON. BUGS BUNNY and YOSEMITE SAM onscreen, the latter so angry that steam is coming out of his ears.

Reveal this is on a TV screen in:

INT. MORGAN RESIDENCE - LIVING ROOM - MORNING

The cartoon plays on the TV to a lost-looking VI MORGAN. She's not looking her best by a long shot, and her eyes are completely vacant. She's somewhere else.

She definitely doesn't notice CAM MORGAN, who stands awkwardly in the doorway of the living room. He frowns, and turns to enter:

INT. MORGAN RESIDENCE - KITCHEN - CONTINUOUS

Cam enters the kitchen where the family is congregated: at the table are CAROLINE MORGAN, with a coffee, and PENNY MORGAN, doing her nails, while PETER MORGAN moves around the kitchen, filled with nervous energy.

PETER

(rambling)

First day! Haven't had a first day in a while, not for a real job, with writing and computers and not having to clean grease spots off of aprons.

He approaches the counter, throwing some things into a briefcase.

PETER (CONT'D)

It's so exciting!

He grins at his family, who are less excited. He follows Caroline's gaze to the practically comatose Vi in the next room, and the corners of his grin sag a little.

PETER (CONT'D)

(sad)

Um... Maybe I should say home. For today, I mean. Take Vi for ice cream, see what's wrong?

Caroline waves him off, though her expression doesn't change, and she continues her unbroken staring at Vi.

CAROLINE

You should go, Peter.

(off Vi)

I spoke to the doctors, and post-traumatic stress disorder is common among assault victims.

Penny looks up from her nails.

PENNY

(nonchalant)

I know what it is. Cheryl Wicks, her boyfriend cheated on her with Meghan Danvers, and she went, like, comatose. She wouldn't talk, wouldn't eat.

(beat)

I mean, she didn't eat anything anyway, but she totally stopped talking.

Caroline gives Penny a worried, exasperated look.

CAROLINE

Vi's stronger than that.

(beat; sinking in)

Erin cheated on Vi? He always seemed like a nice boy.

PENNY

No, but I overheard them a couple weeks back. Vi dropped the L word on him and Erin didn't, you know, say it back.

CAROLINE

(confused)

Lesbian?

Penny rolls her eyes.

PENNY

No, mum. She said she loved him.

Caroline winces, but shakes her head.

CAROLINE

I think this is definitely from what happened in the bush. I mean, she was assaulted by a mad man.

CAM

(out of nowhere)

But, what if it's something bigger than that?

Everyone looks to Cam, but he's staring at Vi, a thousand unsaid things lurking under his face.

PENNY (O.S.)
Trust me, kid. True love can
really mess a girl up.

ON VI

Whose lifeless gaze continues, unabated.

CUT TO:

INT. THE COMPANY - JENNA'S OFFICE - MORNING

JENNA COOKE sits at her desk, working furiously at her computer. She looks like she's a bit behind on her sleep.

The door opens, and ANDREW FRIAR pops his head in.

ANDREW
Morning.

Jenna gives him a spare glance and a brief smile, then returns her eyes to her monitor.

JENNA
Morning, Andrew.

He steps into the office, the picture of nerves. His hands are clasped tight behind his back.

ANDREW
So, I was thinking week after
next, we could --

JENNA
(cuts him off)
Sorry, Andrew. I'm really busy,
and I don't think I can make
plans right now.

Andrew, a little put out, still steps forward and slips into the chair in front of Jenna's desk.

ANDREW
What're you doin'?

JENNA
Sidney's still getting settled,
so I'm responsible for getting
Kou's funeral arranged. Also, I'm
in charge of arranging sessions
with Doreen Brennan for most of
the employees, especially the
Runners.

Andrew gives her a confused look.

JENNA (CONT'D)
You know, the psychiatrist.

ANDREW
Oh yeah, her. Bags of fun,
really, with the interrogation
and the notebooks and the 'How do
you feel about that?'. Fun lady.

Jenna nods abruptly.

JENNA
On that note, have you seen Vi
today?

ANDREW
She's at home, I think.

JENNA
I think you should go see her.
(smiles)
She'll need a friend right about
now.

Andrew smiles and nods, standing and moving towards the door. Jenna frowns at herself:

JENNA (CONT'D)
(calls out)
Hey.

Andrew stops in the doorway, turning back to face her.

ANDREW
Yeah?

Jenna stops typing and focuses her attention squarely on him.

JENNA
(concerned)
How are **you** holding up?

Andrew considers the question, then nods towards Jenna's monitor.

ANDREW
Sign me up for this afternoon,
yeah?

Giving her a tip of the imaginary hat, he exits. Jenna stares after him for a moment, then returns to her monitor.

ON SCREEN

She types, in a box marked 14:00, ANDREW FRIAR.

On Jenna, as she sighs sadly.

CUT TO:

INT. THE COMPANY - DOREEN'S OFFICE - LATER

A typical psychiatrist's office, familiar to us from the psychometric testing with Vi, Andrew and Jenna last year.

In a comfortable seat is DOREEN BRENNAN.

Lying on the couch across from her, head resting on her hands, is Diana. She's curled up in a vulnerable, open position.

Doreen clicks on a tape recorder and places it on the table beside her.

DOREEN

So, Diana. How are you feeling?

DIANA

Honestly? I have no idea.

Doreen crosses her legs.

DOREEN

What do you mean by that?

DIANA

Ever since Kou's death, my head's been very fuzzy. I can't work, I can't think. I couldn't even go into my bedroom to sleep last night; I couldn't walk past his bedroom and not pop my head in to say good night.

(beat; embarrassed)

I slept on the couch.

DOREEN

That's not surprising. I've had patients who have had much more volatile reactions to a death, and after much more time than this.

(beat)

Never forget, Kou was a very important piece of your life for a long time. Every way you grieve is perfectly valid.

(smiles)

Except felonies. Those are bad.

Diana chuckles, and pulls herself into a sitting position. She faces Doreen, warming up a little.

DIANA

He was the only one I really loved in this world. He was like a brother to me.

Diana stares at Doreen's face, then looks down.

DIANA (CONT'D)

I'm sure you've read my file, you know why that mattered to me.

Doreen nods slightly, but returns Diana's gaze impartially.

DOREEN

Diana, death brings up a lot of complex emotions, especially for those of us at the Company who, I've noticed working here, begin to see themselves as immortal.

(beat)

Death sometimes forces us to face up to things we thought we had moved beyond. It can set us back decades, sometimes.

Doreen grabs a file and flips through it.

DOREEN (CONT'D)

(without looking up)

Can you tell me about how you died, Diana?

Diana stares at Doreen. She's not surprised at this topic coming up.

SUDDENLY -- The sound of SHATTERING GLASS, a quick flash of Diana in a seatbelt being JERKED sideways --

Back on Diana in Doreen's office. She closes her eyes and moves to lie down more comfortably.

DIANA

It was 2003. June.

(beat)

It used to be my favourite month.

CUT TO:

INT. DIANA'S CAR - DAY (FLASHBACK)

We see a pair of hands on a steering wheel, before pulling back to see:

Diana, four years younger. Sporting her trademark 'big shot actress' sunglasses, she's nonetheless a little softer than the bitch we know now. Her smile is gentler, more genuine.

We hear the sounds of a GAMEBOY, segueing us into seeing the bright face of 13-year-old JAMES JUNIOR (J.J.), Diana's younger brother, sitting in the passenger seat.

DIANA

Come on, J.J.; do you have to play that in the car?

(playful)

Do I need to confiscate it? I can, you know, being an adult and all.

J.J. looks up at her with a grin.

J.J.

Come on, sis, we both know who the adult is here.

Diana grins and gives him a punch on the shoulder.

DIANA

You should respect your elders. Or else, when I'm a big movie star, you won't get a cent.

J.J. gasps overdramatically as his older sister gives him a wink.

DIANA (CONT'D)

Seriously, though, how was Aunt Saffron's?

J.J.

(rolls his eyes)

You know. Lots of hugging and squealing.

(mocking female voice)

"Oh James Junior, you've gotten sooooo handsome, just like your father."

DIANA

I always did think she had a thing for dad.

J.J.

A very solemn 'ewwww'.

Diana grins and fiddles with the radio.

DIANA

Sorry that I was late, by the way.

(MORE)

DIANA (CONT'D)

The audition ran a little overtime. I think I nailed it, though.

J.J.

(sincere)

Of course you did.

Diana chuckles, heartened by his utter certainty in her.

DIANA

Thanks. I really think I'm *this close* to my big break, though. I mean, L.A. was a bust, but I'm thinking of going back in the fall.

J.J.

Don't worry, sis, I know you're gonna be --

Unfortunately, J.J. is interrupted by another car, seen through Diana's window, SMASHING directly into Diana's side!

Diana's car SKIDS across the ground, FLIPPING over onto its roof. Diana is JERKED to the side, before being held into position by the seatbelt.

Silence.

Diana's eyes flutter open. She looks relatively alright, though shaken and currently UPSIDE DOWN. She looks over --

-- at J.J., whose face is BLOODY and whose eyes are closed. He hangs at an odd angle from the seat belt, his arms limply hanging towards the ceiling of the upside-down car.

DIANA

Oh God, J.J. Can you hear me?
J.J., wake up!

Diana moves to help him, but winces and JERKS back. She looks down her torso --

-- which is caught in the TWISTED metal of the car, the jagged edge plunged deep into her abdomen.

Diana gasps, finally feeling the pain of the wound. Murmurs of VOICES can be heard from outside the car.

She reaches out and GRASPS J.J.'s hand, eyes fluttering in pain as she tries to stay conscious. As she holds it tight:

DIANA (CONT'D)

(whispered)

I'm sorry...

With this, her eyes close for the last time; or so she thinks.

MATCH CUT TO:

INT. THE COMPANY - DOREEN'S OFFICE - DAY

Again on Diana's closed eyes, but she's back on the couch recounting her story. She opens her eyes and looks at Doreen.

DIANA

When I got here, it didn't take me long to sign the contract.

(bitter laugh)

Even then, J.J. was gone by the time I woke up. 'Internal bleeding'. Died on the table while I was sitting in an office being read a damn sales pitch.

She looks down, shame in her eyes.

DIANA (CONT'D)

I was stupid, just a stupid kid. I should have paid more attention to the road. J.J. died because of me.

Doreen stays quiet for a moment.

DOREEN

Except, really, that isn't true. The other driver was as much at fault as you.

(beat)

As as for Kou's death, Diana, you can hardly blame yourself for that. You were nowhere near the marina that day.

Diana blinks, surprised that Doreen would assume this.

DIANA

I don't blame myself for Kou's death.

Diana looks at Doreen, meaning it, before she comes to a sudden realisation.

DIANA (CONT'D)

(grim)

I blame Violet Morgan.

Off this startling confession:

CUT TO:

INT. THE COMPANY - ELEVATOR - DAY

Vi stands in the elevator, alongside Andrew. She's still not looking too great.

VI

So... What happens now?

ANDREW

Well, there's the funeral --

VI

No, I mean about the Breakers.

Andrew looks at her, confused. Vi's eyes narrow in annoyance.

CUT TO:

INT. THE COMPANY - RECEPTION OFFICE

At the front desk, SIDNEY DOBBS stands holding GLENDA MORRISON's hand in his, patting it comfortingly.

SIDNEY

There you go now, Glenda miss.
Don't worry yourself too much.

Glenda, however, doesn't seem to be in much need for comforting, merely looking at Sidney as if he were a particularly uninteresting form of insect.

GLENDA

I assure you, Director, I'm completely fine.

SIDNEY

And I assure you, you're not. I blubbered like a baby this morning and I barely knew the bloke.

Glenda nods, but before she can respond, a DING announces an elevator's arrival --

-- And out steps a very pissed off Vi, who points directly at Sidney.

VI

Dobbs!

Sidney looks up, a bit alarmed. He turns to face the oncoming teenager with worry.

SIDNEY
 (confused)
 That's my name, don't wear it
 out.

VI
 (yells)
 What the hell is the deal with
 the Breakers?!

Her yelling catches the attention of ALISTAIR BENSON, who
 steps out of the conference room.

SIDNEY
 Um, well, if you'll step into my
 office --

VI
 I told you, Nathan Percy and
 Kieran James *killed* Kou, and
 you're standing there like a
 bloody, I don't know, statue!

SIDNEY
 (perplexed)
 I'm a statue?
 (beat; authoritative)
 In my office, Morgan, **now**.

He looks at Benson and gives him 'the nod', then leads Vi
 into:

INT. THE COMPANY - SIDNEY'S OFFICE - DAY

Sidney moves to sit at his desk, offering Vi to sit across
 from him. Vi slams down into her chair, arms crossed. Pure
 angry teenager in every way.

VI
 I want to know why nothing's
 happening.

Sidney narrows his eyes at Vi, not responding well to her
 attitude.

SIDNEY
 (calm)
 Why nothing is happening, Miss
 Morgan, is because nothing is
 going to happen. Kou Yimou's
 death was ruled an accident by
 Head Office. I submitted the
 initial complaint myself.
 (beat)
 Well, through Glenda but that
 isn't important.

(MORE)

SIDNEY (CONT'D)

(beat)

What is important is that you realise those two men weren't even there.

Vi stares at Sidney, baffled. Sidney sifts through some papers on his desk.

SIDNEY (CONT'D)

After you gave us your statement of events, I submitted the complaint to Head Office. They investigated and...

He finds the correct paper.

SIDNEY (CONT'D)

(looks over paper)

... It seems a Miss Carlyle confirmed Nathan's alibi. He was working on an assignment with her, him being her mentor. And as for Kieran, well, Director Pierson vouched for his whereabouts.

VI

I saw them kill him.

SIDNEY

Unfortunately, Ms. Morgan, your testimony at the time wasn't exactly credible. Or do we need to revisit the beetroot fish?

VI

But... Kieran's a serial killer! Doesn't that mean anything to you people?

SIDNEY

Kieran's actions at the Garreton National Park were unfortunate, but it was concluded by Head Office that he legitimately thought he was doing his job.

VI

(sarcastic)

All this talk about them 'doing their jobs'; was he just 'doing his job' when he shot Michael Winchester?

A confused beat, as Benson and Sidney share a baffled glance.

VI (CONT'D)
Come on, guys. Big scary
standoff, me hiding in the
closet, Kieran with a gun.
Doesn't ring a bell?

SIDNEY
(honest)
Nope.

VI
It was in Kou's assignment
report.

Benson steps forward.

BENSON
Violet, I've read every
assignment report since I became
Director, up until I was...
(sideways glance at
Sidney)
Kou has never mentioned Kieran
James or any other Breaker.

VI
But... Kou said he'd take care of
it.

Vi's face falls, but she stands.

VI (CONT'D)
This makes no sense.

SIDNEY
(annoyed)
Yes, the fact that you decided to
waste my time on a hugely
important day like this **does** make
no sense. The next time you want
attention, try setting something
on fire.
(beat; harsh)
Worked for your mentor back in
the day, didn't it?

Benson throws a glare at Sidney, but Sid keeps his gaze
soundly on Vi.

SIDNEY (CONT'D)
Out. Now. Before I get Dautry
down here.

Vi, tearing up, turns to the door - but the door SLAMS open
to reveal Diana!

SIDNEY (CONT'D)

Diana?

She crosses the room in a stride and BACKHANDS Vi across the face!

Shocked and surprised, Vi presses a hand to her stinging cheek. She steps backwards.

Diana turns to Sidney, nonplussed.

DIANA

I'd like to file a formal complaint to about Violet Morgan, requesting immediate repositioning or, ideally, termination.

Sidney just stares at her, completely blown away.

SIDNEY

What's that now?

DIANA

Not only have her indiscretions involving Shane Evans and Peter Morgan been glossed over by previous incompetent management --
 (to Benson)
 Sorry, Alistair.
 (back to Sidney)
 -- But I also believe her actions to have contributed significantly to the death of Kou Yimou, Garreton Fixer.

As she begins to shake in fury, she looks at Vi.

DIANA (CONT'D)

This little bitch has caused this branch nothing but trouble. I, for one, would be happy to never see her ugly little face again.

Diana stares at Vi, utter hatred in her eyes as Vi's world falls apart.

She turns and exits, SLAMMING the door behind her and leaving Vi, Sidney and Benson completely shocked.

FADE OUT.

END OF ACT ONE

ACT TWO

OVER BLACK:

TEXT OVERLAY: "BARGAINING"

The text fades away, leaving only black.

FADE IN:

INT. THE COMPANY - HALLWAY - DAY

The hallway is empty, except for a pacing Andrew. Two doors are prominently behind him, their signs revealing them to be the Men's and Women's restrooms.

Andrew paces once or twice again before stopping outside the Women's restroom door.

ANDREW

Screw it.

He steps forward and pushes open the door.

CUT TO:

INT. THE COMPANY - WOMEN'S RESTROOM

Andrew enters the restroom, one hand over his eyes. After a moment, he shifts his fingers to let one eye see through.

The restroom is empty. It's just him. Except one stall door is closed. He sighs in relief.

Andrew lightly taps on the closed door. Locked.

ANDREW

(concerned)

Vi?

VI (O.S.)

(muffled)

She's right.

ON VI

In the stall, hands filled with white toilet paper she's using to wipe her red eyes.

VI (CONT'D)

I mean, me being hired here was a huge, stupid mistake. If it weren't for me, Kou would be alive, Benson would have his job and Shane and my dad...

(beat)

(MORE)

VI (CONT'D)

Everything would be a hell of a lot better if I'd just not signed.

OUTSIDE THE STALL

Andrew rolls his eyes.

ANDREW

That's ridiculous. And stupid. And ridiculous.

(beat)

Come on, you really think anyone would be happier if you hadn't come here?

Vi hiccups, but doesn't answer.

ANDREW (CONT'D)

(serious)

Look, Vi. When you got here I was a brat. Heck, I was on the verge of getting pawned off on Myron as his assistant.

(beat)

And Jenna, she hadn't said two words to anybody in years before you came. And Benson, you don't know how much he's woken up.

Andrew smiles fondly.

ANDREW (CONT'D)

Before you got here, Vi, this place was sucking out all our souls. You... you made it better, somehow. It's true.

He smiles warmly, realising exactly how happy he's been.

ANDREW (CONT'D)

So come on out of there, huh?

He raps on the door again.

CUT TO:

INT. THE COMPANY - HALLWAY

Andrew exits the bathroom, looking a little defeated. He bumps into Jenna, holding a precarious stack of papers.

JENNA

She still in there?

ANDREW
(chuckles)
She says she doesn't want
everyone to see her with her eyes
all red and puffy.

JENNA
(smiles)
Sometimes you forget she's still
a teenager.

Andrew nods.

ANDREW
(good natured)
And yet, she never fails to
remind me one way or another.

He winks and Jenna just shakes her head at him, then moves
to continue on her way.

Andrew pauses, then spins around.

ANDREW (CONT'D)
(calling out)
Jenna!

Jenna stops dead, almost losing her hold on the papers, and
turns back to look at him.

JENNA
Yes, Andrew?

ANDREW
Well, the question I asked
earlier...
(beat)
It's crazy right now, with Kou
and the chaos and therapy and
everything, but I was hoping,
maybe, you'd still want to go to
dinner.
(beat)
With me. At a real restaurant.
Not just the Happy Vampire or
anything.

Jenna winces a little, and throws a look behind her before
returning her gaze to Andrew.

ANDREW (CONT'D)
(beat)
Alright, now the silence is
getting awkward. Do you still...?

JENNA
 (genuine)
 Of course I do. It's just... you
 know.

Andrew looks down a little, his hands sliding into his pockets, and nods.

ANDREW
 Yeah, I guess.

Jenna frowns at his dejection, but is caught between him and her current duties. Finally:

JENNA
 I'm sorry, I have to, well, I
 have to go, but...
 (beat)
 I'll call you, I swear, when this
 gets a bit more manageable. I
 promise.

Andrew just mumbles a response as Jenna turns and walks away. He watches her go, silently damning his silence.

CUT TO:

INT. THE COMPANY - SIDNEY'S OFFICE - DAY

Sidney sits at his desk, head in his hands, while Diana sits across from him. She frowns prettily.

SIDNEY
 Diana, you know you're very
 important to me --
 (saving face)
 -- this Company, but assaulting
 another employee is just plain
 inappropriate.
 (beat)
 And, despite the fact that I'm
 excusing you because of Kou's
 death, it's also, I don't know, a
 little crazy don'tcha think?

Diana just continues frowning, and her gaze floats to outside the window. She seems to be ignoring Sidney, in her own world.

After a moment, she turns to Sidney and gives him a distant smile.

DIANA
 (nods)
 I agree, I acted a little
 inappropriately.

She turns to him and studies his face, then leans forwards, her ample breasts suddenly more visible.

DIANA (CONT'D)
You can't blame a grief-stricken young woman, though, can you?

Sidney, to his credit, is valiantly avoiding looking at Diana's assets, aiming them securely toward her face.

SIDNEY
(smiles)
Stop that.

DIANA
Look, Sidney, that girl has been nothing but trouble.

SIDNEY
Her completion rate is through the roof.
(cheeky grin)
Rivals yours even.

DIANA
(deadpan)
Funny.

SIDNEY
Not being funny, love. There's a reason this girl has survived a tsunami or two; she's damn good.
(beat)
I can't transfer her, certainly can't fire her. I'm sorry.

Diana stares at Sidney, annoyance spreading across her features, before she stands in a huff.

DIANA
(cutting)
What would you know about this, anyway? You just got here.

With this, she turns and exits the room sharply. Sidney watches her go, genuinely stung, as Benson enters the room.

BENSON
Sidney --

SIDNEY
Director Dobbs, please, Alistair.
(annoyed)
I've played the hard-arse Director all day, might as well not stop now.

Benson is a little confused, but he continues.

BENSON

Are you ready for this afternoon?
Kou's funeral? You do know the
Director's Eulogy is typically
given by, well, the Director?

Sidney considers it, and just sits back and throws his feet
onto his desk.

SIDNEY

(derisive)

You know what I was thinking?
You've been a good enough boy,
Benny, so I'll toss you a treat.
You give the big speech. I hate
that stuff.

Benson frowns, but merely nods and leaves the room.

After Benson goes, though, Sidney's face falls. He pulls
his feet off the desk, moving to rest his head in his
hands.

SIDNEY (CONT'D)

(drained)

I need a bloody drink.

As Sidney stares off into space...

CUT TO:

INT. THE COMPANY - DOREEN'S OFFICE - DAY

The door bursts open as Diana storms into the room to find
Doreen on her regular chair. Doreen knits her eyebrows at
this puzzling appearance.

DOREEN

Diana?

Diana sits on the couch sideways, arms wrapped around her
knees and looking up at the ceiling.

DOREEN (CONT'D)

You know, Diana, I love to talk
to all of my patients but I do
have someone about to come in --

DIANA

(interrupts)

Why does everyone I love die?

Diana stares up at the ceiling, eyes completely dry, almost hollow.

CUT TO:

INT. THE COMPANY - RECEPTION - SAME TIME

The elevator opens to reveal SHANE EVANS standing, quite comfortably. At this sight, a couple of EMPLOYEES murmur amongst themselves.

Shane offers them a little wave, then steps out of the elevator, turning left and heading down the hallway without a hint of hesitation.

CUT TO:

INT. THE COMPANY - HALLWAY - NEXT

Shane heads down the hallway, passing busy offices, the break room and the control centre.

He turns a corner and enters:

CUT TO:

INT. THE COMPANY - STAIRWELL - NEXT

He enters the stairwell and goes down the stairs, pausing for a moment to glance out the window - showing an UNDERWATER scene. He smiles at that.

CUT TO:

INT. THE COMPANY - COMMON AREA - MOMENTS LATER

Shane comes out onto a balcony, looking over a massive round lobby-like room. Below him, people move to a fro, disappearing into a number of corridors and rooms.

Shane makes it down a curved staircase to the lobby floor. He walks past a set of open double doors - looking through them, we recognise the DINING HALL.

He turns down a hallway. We MOVE UP to the archway above it. A sign reads: "DOMESTIC HOUSING".

CUT TO:

INT. THE COMPANY - RESIDENCE HALLWAY - MOMENTS LATER

Shane moves along, checking the numbers of the doors as he passes them. He reaches one - marked with a brass 5 - and knocks.

The door opens to reveal HANNAH MARSHALL, who smiles once she sees him.

HANNAH

Hey.

SHANE

(grins)

Howdy.

He throws a look behind him.

SHANE (CONT'D)

Starting to know this place like
the back of my hand.

HANNAH

(laughs)

Trust me, you could explore this
place for a century and never
know it too well. Come on in.

She opens the door and Shane enters.

INT. THE COMPANY - HANNAH'S APARTMENT - KITCHEN - LATER

Shane and Hannah sit on the floor, sharing from a tub of
icecream.

HANNAH

Thanks for coming over, Shane.
I've been feeling weird all day
today, and you're the only person
I know who's never been, well,
dead, so...

She smiles, awkward but grateful.

SHANE

Hey, I definitely don't mind.
It's not like I've got anywhere
else to be, right?

(beat)

Plus, you know, if I had anywhere
else to be, I'd still be here.

(beat)

Because we're friends.

Hannah is amused by his awkwardness, but waves it off.

HANNAH

You don't need to do the
eggshells routine with me, Evans.
I'm tougher than I look.

She mock-punches him, and he, in fake slow-motion, sprawls
out on the floor. Hannah laughs, which makes him happy.

He sits up and takes a large spoonful of icecream.

SHANE

So, Marshall, what don't I know about you?

(beat)

Ow, brain freeze.

He rubs his head.

HANNAH

Well, you know I'm British, but did I tell you where I was born?

Shane shakes his head.

HANNAH (CONT'D)

Born in Liverpool, raised in London. Dad was a vineyard owner, mum came from a long line of oil barons. Neither did much in the way of real work.

(beat)

My brothers, they were in university, I think. Carl at Oxford, Tannen heading to America to attend Yale that year.

(darkens)

They're dead now, too.

Shane meets her gaze, but she just laughs uncomfortably.

HANNAH (CONT'D)

Okay, this isn't working. Still thinking about death, and Kou and Kou being dead.

(beat)

Which **sucks**. Did I mention that? It sucks that he's... dead and not coming back because he... he deserves to come back again, doesn't he? There has to be some kind of system where someone else can go and Kou can just... not be dead.

(beat)

Though, then, somebody else would be dead and we'd end up here again.

She stares into Shane's eyes, her fingers tapping on the tiles beside them.

HANNAH (CONT'D)

(hesitant)

I... I want to tell you something.

Shane nods for her to go on, completely engrossed.

HANNAH (CONT'D)

About... how I died. I mean, they want us all to go to therapy and talk, but I just... the only person I could imagine talking to about this was you.

SHANE

(serious)

I'd be honoured.

Hannah grins ruefully, and begins:

HANNAH

I was fourteen.

DISSOLVE TO:

INT. SAILBOAT - CABIN - NIGHT (FLASHBACK)

A rocking, but otherwise very nice room made of wood. Fourteen year old Hannah is alone, snuggled up in a bunk.

Thunder CRACKS and Hannah wakes. She looks around, realises that she's alone, and pushes the covers back. She steps gingerly onto the rocking floor.

CUT TO:

EXT. SAILBOAT - DECK - MOMENTS LATER

Hannah emerges from down below. It's chaos.

HANNAH'S DAD, HANNAH'S MUM, and her two brothers CARL and TANNEN (both in their early 20s) scurry about the deck, trying desperately to fight the storm.

Hannah's Dad sees Hannah. He stays calm, turning to Tannen.

HANNAH'S DAD

Tannen!

Tannen looks up a coil of rope.

HANNAH'S DAD (CONT'D)

Get your sister downstairs!

HANNAH

But dad, I can help!

Tannen reaches Hannah. He takes her arm.

HANNAH'S DAD

Go with your brother!

Hannah reluctantly lets herself be led back downstairs. At the past second, she tears herself away. Looking back to the deck, she opens her mouth to protest once again.

Her eyes go wide. Her mouth drops open in a silent scream.

A GIANT WAVE is looming over the boat. Before she can do anything, before she can call out, the wave CRASHES onto the boat. Tannen and Hannah are knocked back down into the cabin. The sailboat FLIPS, forcing us to:

CUT TO BLACK.

The SOUND of WATER and something BANGING SOFTLY.

FADE IN:

INT. SAILBOAT - CABIN - LATER

The whole place is upside down. Almost entirely filled with water which moves about floating items. They collide with the walls of the cabin, making that banging noise.

Hannah, blue and shaking, clings onto a floating chair. Her other arm holds Tannen over the chair. He's bleeding heavily from the head, barely conscious.

HANNAH

(desperate)

C'mon, bro, stay with me. I love you, and you can't die. You're supposed to protect me, doofus.

TANNEN

(attempts to smile)

Guess... I... am... a doofus... huh?

HANNAH

No, you're great and awesome and don't you dare close your eyes, Tannen, not even for a...

Tannen's eyes start to close. She awkwardly brings one hand up, slapping him.

HANNAH (CONT'D)

What did I just say? Tannen, please... No!

But it's no use, as his eyes close for the last time. She leans forward and drapes herself over him, body shaking as she sobs.

The chair tips, and she loses him to the water. She tries to hold on, but he's too hard to hang on to. She slips away from Tannen and the chair is forced to swim to stay afloat.

She manages to move onto her back, floating in cold silence. On her pale face:

DISSOLVE TO:

INT. THE COMPANY - HANNAH'S APARTMENT - KITCHEN

Matching the last shot, we see Hannah as she is now, lying on the kitchen floor. She's sad, but this time she's fully alive.

HANNAH

The paramedics, rescue workers,
whatever found me a few hours
later, but I died in the
ambulance. Hypothermia.

Shane stares at her, shocked and saddened by her story.

SHANE

Hannah, I'm sorry.

HANNAH

(not alright)

It's alright. It's a sob story
but it's mine.

(beat)

But... I just keep thinking, why
me? Why not them? And every time,
I think... What if I could bring
them back?

She looks at Shane, but smiles and chuckles a little at her own foolishness.

HANNAH (CONT'D)

But everyone thinks about that
stuff. Everyone wonders 'What
if?'...

CUT TO:

INT. THE COMPANY - KOU AND DIANA'S APARTMENT - DAY

Diana storms into the apartment. Her face is determined; no more tears for her.

CUT TO:

INT. THE COMPANY - DIANA'S ROOM - MOMENTS LATER

She enters the room quickly. She turns to the closet and SLAMS the sliding door open, and begins ripping things out. Designer clothes, pictures, disguises, a skateboard.

Finally, she reaches what she wants, a stack of brown cardboard BOXES.

She grabs one and DUMPS it out on the floor, a stack of papers falling out and scattering across the room. She begins to rifle through them.

We catch glimpses of words and sentences, "Reanimation", "access the Potentials list", then, "Hiring Process", "Breakers - List of Current Employees", and "Emergency Protocols", to name a few of the things we see.

Diana sits, bottom half covered in scattered pages of typed up notes, and smiles, triumphant.

FADE OUT.

END OF ACT TWO

ACT THREE

OVER BLACK:

TEXT OVERLAY: "DEPRESSION"

The text fades away, leaving only black.

FADE IN:

WHITE FLOWERS fill the frame, and we pull back to see we're in:

INT. THE COMPANY - DOREEN'S OFFICE - DAY

An employee, carrying them, passes the open door of Doreen Brennan's office. We move inside to see...

VI

Sitting on the couch, looking up; bored, inattentive.

She turns to look at Doreen, who CLICKS on the tape recorder and puts it on the table beside her. She turns her gaze to Vi.

DOREEN

Violet, it's been a while.

Vi nods silently.

DOREEN (CONT'D)

In fact, I remember exactly what we talked about. At the time, you'd just joined the Company, and you were struggling to balance your life.

(smiles)

Did you learn to 'become an egg', as we'd discussed?

VI

(shrugs)

I try my best.

(beat)

Some days it's easy, some days I get that sick feeling in my stomach again. That I'm a horrible person lying to everybody I love.

(beat)

This past week, it's been worse than ever.

Doreen leans forward, intrigued.

DOREEN

Why is that?

VI

Because they can tell something's bothering me, and I can never, ever tell them what it is.

(beat)

But that's not the big thing, not really.

DOREEN

(curious)

Oh?

Vi sits up, looking directly at Doreen.

VI

It's that Kou lied to me, which makes no sense. Like, crazy amounts of no sense. Kou was a really good guy, right?

DOREEN

Hold on, hold on. What lie are you talking about?

VI

Kou and I did an assignment together. We worked with a Breaker named Roxanne Turrell.

Doreen shifts in her seat.

VI (CONT'D)

It wasn't going that well, but Roxy, she had it handled. Then this guy, Kieran, comes in and shoots one of the assignments! Like, blam, dead, major badness.

(beat)

Admittedly minor trauma for me now, actually, considering the month I've had.

DOREEN

Let's talk about that, Violet, as I know you've had a rough time on your assign --

VI

(interrupts)

The thing is, though, the Kou I knew would've mentioned it. But how well did I know him?

(off the top of her head)

Could he have been working with the Breakers? But, why?

(MORE)

VI (CONT'D)

Why remove that, except to protect Kieran?

(beat)

But then, why would Kieran and Nathan kill him? I mean, was it some sort of double cross or something --

Doreen clears her throat.

DOREEN

(interjects)

Vi, it was ruled officially that Kou died of an accident. The men you mentioned seeing were nowhere near the Marina at the time Kou fell overboard.

(beat)

Anyhow, we'll never know why Kou left that off the report. We'll never know because there's not public access to that report.

Vi falls silent, thinking. Doreen presses onwards.

DOREEN (CONT'D)

So, Vi. The reason I asked about balance is because you, despite your claims, seem to be losing that balance.

(beat)

You've been having some problems with accepting your reality for a while now, dating back to your third-ever assignment, where you chose to ignore the Signs. More recently, you erased your own memories despite the danger it posed to you, and then lied in order to frame a man who you still bear a grudge against from what happened at Garretton National Park.

(beat)

I'd like us to talk a little about that.

Vi gulps, but leans back and nods. However, she still throws a glance at the clock.

THE CLOCK

Shifts to another clock, and as we pull back we see we've moved to:

INT. THE COMPANY - RECORDS DEPARTMENT - DAY

The same as it ever was: small, cramped, and clean. Also, empty.

VI (O.S.)
Myron, I was hoping I could get a
look at --

Vi steps into view, noticing Myron's absence and frowns in confusion.

She starts to walk down the aisles, cardboard boxes stacked on either side of her.

VI (CONT'D)
(louder)
Myron? You there? Have you been
kidnapped or something?
(grumbles)
If you're dead, I'm gonna be real
pissed off. I'm getting a little
tired of it.

At the end of the aisle, there's a door.

CUT TO:

INT. THE COMPANY - MYRON'S ROOM - NEXT

Vi enters to see a small basement room - originally designed for storage, it now holds a small shelf stacked with well-loved books and knick-knacks. Photos of Myron and a BEAUTIFUL YOUNG WOMAN are tacked up onto the walls.

MYRON QUALLEY lies on a fold-out cot, staring up at the ceiling. Hearing Vi enter, he quickly sits up.

Vi's interrupted a pretty personal moment, as he seems quite miserable.

MYRON
(by way of greeting)
Violet Morgan, seventeen,
shooting victim. Hired in '06.

VI
(smiles)
Nice to see you again too, Myron.

Vi looks around at the room and hugs her arms close, feeling a bit cold.

VI (CONT'D)
Do you... live here, Myron?

Myron shakes his head.

MYRON

I have an apartment upstairs, but I guess I just like it better down here.

He points out a door in the corner.

MYRON (CONT'D)

Bathroom, bed, books. I can go up to the cafeteria when I'm hungry.

(smiles)

It's a simple life, but it's mine.

VI

But it's so... jail-y. Don't you feel like a prisoner in here?

MYRON

(shrug)

Jail was the most comfortable three months of my life.

Vi raises her eyebrows, a little shocked but moving on.

VI

(changing the subject)

Anyhow, I know it's against the rules but I need to see Kou Yimou's assignment report for his assignment with me in May. The Winchesters.

Myron nods, recognising it.

MYRON

Tri-Assignee assignment. Pretty rare, especially with the Breaker partnership. Pretty sparse details, actually.

(by rote)

Adrienne Winchester's lover, Dr. Vern Reid shot Michael Winchester when he attempted to murder his wife --

VI

But that's not what happened!

(beat)

And *damn* you're good.

Myron taps his temple knowingly.

MYRON

It's my job.

Vi smiles. She moves to the cot, and Myron shifts to let her sit down, which she does.

MYRON (CONT'D)

(thinks)

Though, there was one thing that I thought was... weird.

VI

(almost excited)

Yes?

MYRON

Kou typed that report. He didn't type any before that, ever since I got my job at least, and hasn't since.

(shrugs)

Thought that was odd, but he might have been pressed for time or something so I didn't push it.

Vi, vindicated, smiles.

VI

(sighs in relief)

I'm not crazy. Thank god.

(beat)

So, someone must have gotten a hold of his assignment to change it. Quick, who has access to the assignment reports?

MYRON

Well, the Director and Assignment Coordinator see the report before it gets to me, to sign off on it. But people usually hand them in to Glenda first. So, really anyone who knows where Glenda keeps them in her desk could get their hands on it.

(beat)

So... should we tell Benson? Or Sidney, or someone?

VI

Nah, Sidney thinks I'm so crazy at this point it might lose you points to back me up. We'll wait til this blows over a little.

Vi clamps her hands on the edge of the cot to get up, but stop. She glances at the photos.

MYRON

(ahead of her)

That's Shelley. Love of my life.

(beat)

She cheated on me with a
firefighter.

VI

Sounds like an epic romance.

MYRON

I thought it would be. After she
left me, I hacked the software
company I was working for, stole
twenty million dollars. Bought
two one-way tickets to Bhutan.

VI

(beat)

I would have thought somewhere
like, I dunno, Hawaii?

Myron smiles fondly.

MYRON

Bhutan's a tiny Asian country,
just south of China. It's not
very developed, but it's the 8th
happiest nation in the entire
world.

(beat)

Plus, no extradition treaties, so
we'd, well I'd, be safe. I
thought Shelley would love it;
she was an anthropology major.

(beat)

That's actually why I live here,
in the building. It's why I don't
get out much.

VI

Bhutan?

MYRON

(in all seriousness)

I'm a wanted criminal.

Vi nods, understanding.

VI

(surprised)

That... actually makes a kind of
twisted sense.

(beat)

So, you got caught?

Myron nods.

MYRON

It's a funny story, actually...

DISSOLVE TO:

INT. PRISON BUS - DAY (FLASHBACK)

Myron, a few years younger, sits alone on a small prison bus with two GUARDS. He's also handcuffed to his seat. Through the small gap in the steel divider, we can see the DRIVER at the wheel.

Myron sits quietly, pleasant but with nothing to say. The younger of the two guards moves close to the other, talking quietly.

GUARD 1

(quiet)

Maybe we should uncuff him. He's a nice guy, and it's not like he's dangerous.

GUARD 2

(annoyed)

Definitely not. We're guards, not babysitters. He can just sit nice and tight while he gets transferred to the bigger badder prison.

(beat)

You sit tight too, stop jabbering.

The younger guard frowns.

CUT TO:

EXT. BRIDGE

We see the bus going onto the bridge, water down below them. It's the only vehicle for miles.

ON DRIVER

Through the windshield, we see the driver eating a sandwich. But for a moment, he stops, unable to breathe - and we see his throat is red and swelling up; he's having an allergic reaction!

He's grasping desperately at his collar, but soon passes out - and lands on the steering wheel, causing the bus to veer off the road!

The bus turns and crashes through the railing, then PLUNGES into the river!

INT. PRISON BUS

Water streams in from around the windows and doors. The guards are sprawled out on the floor, unconscious, and the bus is tilted at an angle as it continues to sink.

Myron panics as the water continues to rise. He desperately yanks at his handcuffs.

Then, he ducks his head underwater...

... Myron sees the guard's keys, them having become dislodged. They sit on the ground, slowly being pushed away by the flow of the water.

Myron reaches, his fingers coming within an inch of them before a burst of water pushes them finally out of reach.

Myron's head breaks the surface of the water, he sucks in a few deep lungfuls of air, as the water inches over his head.

DISSOLVE TO:

INT. THE COMPANY - MYRON'S ROOM

Vi frowns, horrified.

VI

That's not a funny story, Myron.

MYRON

(thinks)

No, I guess it isn't.

(beat)

It's just, I've been playing it back in my head constantly recently. At one point I started adding funny music to make it more entertaining.

VI

So what happened?

MYRON

I signed the contract, woke up after the rescue services had arrived and put me in a body bag. I was able to sneak away while everyone was, y'know, busy.

He shrugs.

MYRON (CONT'D)

They don't watch you too closely if they think you're dead.

VI

Why do you keep thinking about
it?

Myron looks down at his hands, awkward.

MYRON

I guess because Kou drowned, too,
and I keep thinking about...
About how I know what it feels
like.

(beat)

I've seen it all. The medical
examiner's report, Sidney's
report, coroner's photos.

(beat; sad)

Can't forget a single word.

Vi, realising the weight of this, just reaches out and
grasps Myron's hand.

CUT TO:

INT. THE COMPANY - KOU AND DIANA'S APARTMENT - LATER

Diana sits on the couch in the living room, a pile of file
folders spread across the table near her.

She's looking through a pile of papers when a KNOCK makes
her look up. Looking a little worried, she dumps the
folders into a shopping bag sitting beside the couch and
stands.

She makes her way to the door and opens it to find:

Andrew, standing awkwardly, hands in pockets. He enters.

Diana moves aside, holding out her arm dramatically as if
to say sarcastically, "come right in, jackass." Her old
attitude seems to be back in spades.

DIANA

Alright, I know why you're here,
Friar. Lay it on me.

Andrew gives her a confused look, and she frowns.

DIANA (CONT'D)

(testing)

I thought you were here to yell
at me for hitting Little Miss
Morgan.

Andrew moves further into the apartment, looking around,
before turning back to look at Diana.

ANDREW

I'm not here to yell at you,
Diana. Can't say I'm glad you did
it, but...

(sighs)

It's been a pretty dramatic day
all round.

Diana, realising he's not here to fight, lowers her
shoulders.

DIANA

(less attitude)

So, then, why the visit?

(suspicious)

If you think I'm looking for a
pick-me-up booty call, you're
sadly mistaken.

Andrew chuckles, disarming her a little.

ANDREW

(frank)

I figured you needed someone to
talk to. I mean, I've seen how
everyone's been acting around
you.

DIANA

You mean, like I'm made of glass?
I caught that too.

(beat)

I don't need a knight in shining
armor, you know. I'm not a
princess.

ANDREW

(smiles)

What kind of knight would *I* be?

DIANA

(grins)

Good point.

(beat)

Come on, sit down. If you're
going to be my requisite port in
the storm, we might as well sit
down.

She leads him into the living room and points him to the
couch. He sits.

She moves into the kitchen, and comes out with two beers.
She offers one to him wordlessly.

ANDREW
(taking it)
Thanks.

Diana sits on a nearby chair.

DIANA
They say drinking alone makes you
an alcoholic, so...
(beat)
Plus, if I were alone I'd get
smashed, and I don't want to be
when we go back for the funeral.

ANDREW
(takes a sip)
Same here.

Neither knows exactly what to say, so Diana just leans
forwards, resting her elbows on her knees.

DIANA
(hesitant)
I was thinking, since you're
here...

Andrew looks at her, for the first time surprised at her
less-than-confident tone.

ANDREW
Yeah?

Diana stands and moves over to the TV, where a DVD sits on
the top. She turns and shows it to Andrew; it's a rental.

DIANA
3:10 to Yuma. Kou picked it up
the day before...
(shrugs)
We never watched it, and I'd hate
for the money to go to waste.

Andrew smiles.

ANDREW
Hey, I've got a big man-crush on
Russell Crowe. Whack it on.

Diana gives Andrew a thankful smile, and sticks the DVD in
the machine. Then she moves and sits beside him on the
couch, beer in one hand and grabbing the remote in the
other.

The two sit on the same couch, not touching but both
heartened by the other's company. As the movie begins:

DIANA
(quiet)
He deserved more time.

She looks at Andrew, and he nods, and takes a swing from his beer.

CUT TO:

INT. THE COMPANY - RECEPTION - DAY

Jenna, a bunch of papers under her arm, moves quickly towards Sidney's office. Something catches her eye, though.

She turns and notices, through the doorway into the conference room, Benson sitting alone with a note pad and a pen. He writes something, winces, and scratches it out.

Jenna watches this, smiles a little, and keeps on walking.

CUT TO:

INT. THE COMPANY - SIDNEY'S OFFICE - MOMENTS LATER

The door opens and Jenna walks in, surprising Sidney at his desk. She smiles, but it's awkward and desperately trying to hide that it's completely fake.

JENNA
Director Dobbs?

Sidney looks up at her and smiles widely.

SIDNEY
Ah, Ms. Cooke. Sorry, was a bit out of it there.
(beat)
You look nice today.

Jenna drops the papers on his desk.

JENNA
I have more assignment reports for you to sign.
(beat)
And technically, that's sexual harassment. Friendly reminder.

SIDNEY
(a little hurt)
Would you prefer me calling you ugly?

JENNA
(thin smile)
No thank you.

Sidney turns to the assignment reports and begins reading, but he frowns, unfocused, as he signs the first one.

Jenna, against her better judgement, speaks.

JENNA (CONT'D)
Are you alright?

SIDNEY
Yeah, I am. It's just, y'know,
all this death around remind me
of my own.

JENNA
(trapped)
Really? Interesting.

Sidney, taking that as his cue, smiles.

SIDNEY
Well, yeah, I mean it's only
natural. It was three years
ago...

DISSOLVE TO:

INT. CIRCUS - NIGHT

Sidney, big childish grin on his face, makes his way down the stands of the circus tent.

We can hear CIRCUS MUSIC, and Sidney's got a bag of popcorn in one hand. He takes a bite of the fairy-floss in his other hand.

As he sits down--

JENNA (V.O.)
Mr. Dobbs?

CUT TO:

INT. THE COMPANY - SIDNEY'S OFFICE

Sidney is jogged out of the memory, and notices that Jenna is already near the door

JENNA
(apologetic)
I really have to get back to
work. I'm sorry, but I really do.

Sidney frowns, but waves her away.

SIDNEY
(annoyed; dismissive)
Good woman. Hard worker. Proud of
you.

Jenna opens the door and leaves. As she does, she rolls her eyes, and closes the door.

CUT TO:

INT. MORGAN RESIDENCE - VI'S ROOM - DAY

MUSIC CUE: Laura Marling - "My Manic and I"

Vi opens her bedroom door and enters, looking exhausted. She moves over and slumps back onto her bed with a deep sigh.

After a moment, she thinks of something and rolls off the bed. She grabs her backpack and digs through it, then drops it and kneels to the ground, searching under her bed.

She looks around her room, checking all her shelves and finding nothing. She's looking a little frenzied, looking in the drawers of her dresser and not finding what she's looking for.

She goes back to her backpack and pulling out her mobile phone, she dials a number and presses it to her ear

RING. RING. CLICK.

ANDREW (V.O.)
(filtered)
Hello?

VI
I can't find it.

ANDREW
Vi? What?

Vi moves and sits on the edge of her bed, looking lost and worried.

VI
Kou, he... he gave me something.
A book of quotations, and I lost
it.

Vi stands, pacing across her room.

VI (CONT'D)
(hurried)
Could it have fallen out of my
pocket? Or left it at the marina,
or... I don't know.

ANDREW (V.O.)
(filtered)
Vi, calm down. You need to sit
down first.

She does so, sitting back on her bed. She's looking a bit
grim, though, and on the edge of tears.

ANDREW (CONT'D)
There's nothing we can do about
the book, Vi. The funeral is
tonight, so I think you should
lie down, alright?

Vi nods, though he can't see her, and hangs up. She lies
down on the bed, staring at the ceiling.

VI
There's nothing I can do. It's
not my fault.

As she lies there, this mutates into a bizarre sort of
mantra she can only repeat in an attempt to comfort
herself.

VI (CONT'D)
(repeating)
I couldn't have done anything
about it. I couldn't have stopped
it. I couldn't have stopped it. I
couldn't have stopped it.

EXT. MORGAN RESIDENCE - HALLWAY

Outside Vi's room, Cam sits, his back against the door.
Worry is etched into his face.

VI (O.S.)
(muffled)
I couldn't have stopped it. It's
not my fault. It's not my
fault...

As Cam listens to this, horribly worried about his sister:

FADE OUT.

END OF ACT THREE

ACT FOUR

OVER BLACK:

TEXT OVERLAY: "ACCEPTANCE"

The text fades away, leaving only black.

FADE IN:

INT. THE COMPANY - KOU'S BEDROOM

Diana is crawled up on Kou's bed, mobile phone in hand. She stares at it for a moment, then dials a number and puts it to her ear.

CLICK.

KOU (V.O.)

(pre-recorded)

Hey, this is Kou. If this is Andrew, no, I won't play beer pong with you this Saturday. My throat still burns from last time.

Diana smiles at that.

KOU (V.O.) (CONT'D)

If this is anyone else, leave a friendly message after the beep.

BEEP.

DIANA

Kou, it's me. I know there's no 'you' left to pick up this phone, but I needed to talk to you and I couldn't just talk to the friggin' air, so, *ta-da*.

(beat)

I'm sorry. I'm sorry I was a bitch, and I'm sorry I --

(angry)

I got so distracted, with this stupid pointless job, and if I hadn't gotten so damn **sidetracked**, if I'd focused on finishing what I started four years ago... you'd be here to pick up the phone. So I'm sorry.

Diana pulls the phone away from her ear for a moment, considering whether she has anything else to say, before hanging up.

Her eyes go wide, and she quickly dials the number again.

KOU (V.O.)
 (pre-recorded)
 Hey, this is Kou. If this is Andrew, no, I won't play beer pong with you this Saturday. My throat still burns from last time. If this is anyone else, leave a friendly message after the beep.

BEEP.

DIANA
 Kou, wherever you are, I love you. I loved you like a brother, and I will always love you.
 (beat)
 Wherever you are, I hope you know that.

She hangs up with a BEEP and puts her phone down, then grabs a pillow and buries her face in it.

After a moment of sobbing, she returns the pillow to the bed and grabs the phone.

It RINGS. And RINGS. Diana nervously bites a nail, but finally someone picks up on the other end.

DIANA (CONT'D)
 (quick)
 We need to talk.

CUT TO:

EXT. CAFE - AFTERNOON

The back of a man's head, sitting at a small table outside a cafe sipping his coffee. Swing around to reveal the identity as --

--KIERAN JAMES! At the sound of Diana's voice, Kieran slowly smiles, surprised but **very** happy. His smile is unnerving combined with his carefully controlled tone of voice.

KIERAN
 (casual; bored)
 It's been a while. What's up?

INTERCUT between the two as they talk.

DIANA
 When we last spoke, you had a proposition for me.

KIERAN
I honestly thought you'd given up
on that. Why now?

DIANA
(grim)
My priorities have changed.

Kieran takes a sip.

KIERAN
Alright, not my place to pry. In
fact, your timing is flawless. I
will be needing your help with
something. Tonight.

DIANA
And?

KIERAN
I'll hold up my end of our
bargain. You have my word.

Kou takes another sip of his coffee, looking the picture of
innocence.

CUT TO:

INT. THE COMPANY - LOBBY - AFTERNOON

The same circular lobby we saw earlier, only now filled
with employees in BLACK clothing. All of them are facing a
solitary figure; Sidney.

SIDNEY
Now then, people, if we could
make our way in a nice and
orderly fashion, alright?
(beat; to the side)
Mr. Benson, if you would.

Benson walks past him, approaching a set of double doors.
He pushes and the doors swing open easily. Benson leads the
way inside...

EXT. CEMETARY - AFTERNOON

The procession moves out - past a glorious sunset - into a
field of perfectly groomed grass. A beautiful GARDEN
surrounds the doors, and beyond them, large rectangle
hedges rise up like walls, implying a massive room.

We PUSH THROUGH the group as they move - noting familiar
faces like Myron, Hannah, Shane, Jenna, Andrew, Diana, and
finally resting on Vi, walking with LYNNE CAMPBELL.

VI
 (amazed)
 How do they do this?

Lynne smiles at Vi's curiosity, looks at her as if she's a child (which, admittedly, she is).

LYNNE
 It's a similar trick to the windows inside.
 (points to the hedges)
 Those are the walls. I'm not sure if this is illusion or merely the bending of reality, but we're still in the building.

VI
 Wow...

Vi finally notices all the headstones they're passing through, and looks out at the horizon --

-- Where there are rolling hills, all dotted with headstones! Vi shivers, jerked back into reality.

FADE TO:

EXT. CEMETERY - LATER

It's the big moment. The employees are all sitting towards a podium, while Kou's coffin is suspended above the grave, not yet lowered in.

Diana sits in the front row, cheeks dry. She's just sitting, staring into space a little.

Elsewhere, Vi sits between Lynne and Andrew, also fresh out of tears, staring at the empty podium.

Aside from the podium sit Sidney and Benson. Benson stands, moving to the podium. He looks out at the crowd.

BENSON
 Kou Yimou was a brave, smart, and wholly impressive Runner.

Benson looks down at Diana, but he then looks at Sidney, whose face is calm and respectful. He gives Benson a questioning look.

Benson turns back to the crowd.

BENSON (CONT'D)
 And that is why I'm proud to introduce our new Director, Sidney Dobbs, to give the Director's Eulogy. Thank you.

Benson steps down and moves back to his seat, giving Sidney a warm smile as he does so (to Sidney's utter confusion).

Sidney, unable to refute Benson, merely stands and moves to the podium.

SIDNEY

(awkward)

Hello.

He looks out at the faces: most sad, some disapproving, some hopeful. He bites his lip, and dives right in:

SIDNEY (CONT'D)

I have to admit, I feel a little out of my depth right now. Over these past few days, I've heard many of you speak of Kou with such... respect and love.

(beat)

And I, who barely met the man, am supposed to speak about him now. To you. The people who knew him best. I hardly feel up to the task.

Sidney pauses to wipe the sweat from his forehead.

SIDNEY (CONT'D)

But I know something about death, and I know something about grief, and something about guilt. Because after Kou died, I didn't sleep for two nights. I asked Kou to accompany another Runner on his last assignment, one the Power had not given him.

He looks down at Diana, and a new sadness enters his voice.

SIDNEY (CONT'D)

I won't pretend I was his best friend or anything, but I grieve for him. So many people, myself included, have asked in these past few days, 'Why Kou? Why now? Why couldn't they give him a second chance?' Maybe some of you doubted the Power and the plan, even for a second.

(weak smile)

I did. I did for a whole three angry hours, yelling at my walls, trying to figure it out. But then I realised, that second chance? We got that, and...

(smiles at Diana)

(MORE)

SIDNEY (CONT'D)

Much as anyone here, I began to realise that since my own death, I hadn't been as grateful as I could have. For the time spent with my family, new friends, just living on this beautiful earth. And I know that Kou did, more than anyone.

(beat)

The Company didn't take Kou's life away, it gave him new life. And now, I don't know about you guys, but I think there's something more. And Kou, bless him, he's somewhere warm and safe and waiting for the rest of us.

Sidney surveys the crowd, and is shocked to find they are actually moved by his words.

SIDNEY (CONT'D)

So miss him, that's natural and all, but don't grieve. Love him, and keep loving him, and keep living your life. And never, ever regret.

Sidney bows his head solemnly, and steps back from the podium. As he steps down:

MUSIC CUE: "If I Ever Thought You'd Change Your Mind" by Agnetha Faltskog

DISSOLVE TO:

The casket is lowered into the grave, and two people move closer to begin shoveling soil onto it.

DISSOLVE TO:

Diana stands, shaky, and moves towards the exit with the rest, but pauses to see Vi sitting next to a freely crying Andrew.

She watches for a moment, a flicker of regret passing over her face before she moves on.

DISSOLVE TO:

INT. THE COMPANY - RECEPTION - LATER

Andrew wanders listlessly into the empty room, looking lost. He moves over to the counter, leaning for balance.

He slips around to sit behind Glenda's desk, then pulls out something from behind the counter.

THE LOST AND FOUND BOX.

Frowning, he fumbles through it - and pulls out Kou's familiar QUOTATIONS book.

Andrew's eyes light up with recognition, but after a moment he just stares at it sadly.

DISSOLVE TO:

INT. THE COMPANY - DINING HALL - LATER

Andrew enters, hands in his pockets. He looks around at the mourners in black - the normally chatty group is oddly silent.

A table is set up in the middle of the room, with a large picture of KOU on it. This is the WAKE.

Andrew stands in the doorway. He looks over to Diana, sitting at one end of the room. She sits, lost in her own world.

ON DIANA

She's sitting with a small funeral program, holding it but not really reading it. She drops it on the table and leans her head onto her palms, frustrated.

Back with Andrew, who looks over to the other end and sees VI, sitting with a group - Hannah, Myron, Shane.

Andrew pulls out the book and looks at it; throwing a glance at both young women, he debates who he should give it to.

However, he merely puts it back into his jacket and moves to sit next to Vi. He slings his arm around her shoulders. She smiles weakly and looks around at her congregated friends, and warms a little.

She looks up, and sees Jenna approaching. Andrew grins like a schoolboy, and Jenna smiles and sits down with them. He turns to Vi.

ANDREW

You alright?

Vi pauses for a moment, genuinely thinking it over.

VI

(nods)

I will be.

Over with Diana, Sidney sits down beside her. Diana smiles gratefully.

CUT TO:

INT. MORGAN RESIDENCE - VI'S ROOM - DUSK

Vi climbs in her window, still in her mourning clothes.

As she turns, pulling off her jacket, she sees Cam in the doorway.

CAM

Hey.

VI

(smiles)

Hey.

Cam steps forward hesitantly, watching Vi almost in fear. She narrows her eyebrows, confused.

He darts forward and wraps her in a hug! Vi smiles and wraps her arms around him, heartened.

CUT TO:

INT. THE COMPANY - MYRON'S ROOM

Myron sits on his cot, still in black. He's deep in through.

Slowly, methodically, he reaches forward and grasps a picture of him and his girlfriend Shelley. He stares at it for a moment.

Then he pulls it from the wall and dumps it into the trash!

Myron stands, moving on to the next picture, and the next, determined and a little afraid.

CUT TO:

EXT. MARINA - DUSK

On the dock, watching the last rays of the sun fade away, is Hannah. Still in her black skirt and shirt from the wake, she looks out on the water.

With resolve, she clambers to her feet and turns to the end of the dock. She closes her eyes, leans forward, and dives in.

She's gone for a moment, but she bursts to the surface again, completely soaked. Slowly, she leans onto her back and begins to float in the water.

She smiles peacefully, beautiful in her moment of feeling the life around her.

CUT TO:

INT. JENNA'S APARTMENT - BEDROOM - NIGHT

Jenna sits at a mirror, the very picture of poised, professional beauty in mourning.

She reaches up to one ear and removes a gold earring, then the next. Jenna stares at herself in the mirror, searching her own face for something.

A KNOCKING sound distracts her, and she stands.

CUT TO:

INT. JENNA'S APARTMENT - LIVING ROOM - MOMENTS LATER

She opens the door to find Andrew standing there, awkward in the moment of vulnerability.

JENNA
Andrew? What are you doing here?
I thought...

She trails off and opens the door further.

JENNA (CONT'D)
(genuine)
Come in.

Andrew enters.

CUT TO:

INT. JENNA'S APARTMENT - LIVING ROOM - CONTINUOUS

He moves towards her couch. He sits down, hands curled together resting in his lap. Jenna follows, sitting next to him. She rests a hand on his shoulders.

ANDREW
(not looking up)
All day, I've been hearing 'death stories'. And I was thinking, I heard everybody's...
(looks at her face)
Everyone except you.

Jenna nods, and looks at her own hands.

JENNA
You know what happened, Andrew.
You saw it.

ANDREW
I know you got stabbed by some guy, but I don't know the whole story.
(quickly)
(MORE)

ANDREW (CONT'D)

I mean, if you don't want to tell me --

JENNA

(interrupts)

No, I do, I really do. I just...

(nervous beat)

I've never told anybody. Benson knows, but... I never **told** anybody.

Andrew nods, but doesn't respond.

JENNA (CONT'D)

(quiet)

I wasn't from here. I was... I'd just moved.

DISSOLVE TO:

INT. JENNA'S APARTMENT - BEDROOM - NIGHT (FLASHBACK)

The same bedroom as the present. A younger Jenna lies in bed, sleeping calmly.

A subtle CLICKING can be heard, until we hear the front DOOR OPEN as well. Jenna's eyes flutter open.

She quickly slides her legs out from under the covers, her bare feet landing on the carpet. She stands, then turns around and digs under the bed for something - a BASEBALL BAT.

She moves towards the open bedroom door, hides beside it and waits.

A MAN wearing a ski mask and gloves enters. Jenna swings the bat into his stomach. He doubles over in pain and Jenna drops the bat and pushes past him.

INT. JENNA'S APARTMENT - LIVING ROOM - NIGHT

She runs toward the front door --

-- but the Man RAMS her, shoving her into --

CUT TO:

INT. JENNA'S APARTMENT - KITCHEN - CONTINUOUS

Jenna is thrown over the centre island, hitting the floor on the other side with a THUD.

She clammers to her feet and turns to face with Man. He has a gun trained on her.

JENNA

(scared but strong)

I know why you're here. And the
guy you're working for is evil.

(trying to be glib)

I should know, I dated him.

ON HER HAND

As she sneakily slides open a drawer, and her hand reaches around inside.

JENNA (O.S.) (CONT'D)

If you leave now, I won't even
call the cops. You can just walk
away. Just... just let me live.

She grasps a scary-looking CHEF'S KNIFE and brings her arm back.

BACK ON JENNA AND THE MAN

His gun still aimed at her, her standing defiantly. He stares at her, a kind of sadness visible in his eyes despite the rest of his face being covered.

Outside, a CAR ALARM goes off, and when he jerks his head at the sound Jenna strikes, slashing out at his hand!

The gun clatters to the ground, and she moves around the island, slashing wildly with the knife trying to get past. The knife catches the mask once, twice, shredding it but not incapacitating him.

The man grabs her wrist, pushing the knife away from him, pulling at her hand to get her to drop it --

-- he pulls the knife down to strike her hand against his knee --

-- her foot steps on the gun and she slips --

-- Jenna lets out a gasp as she jerks forward, impaling herself on the knife!

The Man, holding her in his arms, lays her down on the ground gently. He pulls out the knife and puts pressure on her wound, trying to staunch the bleeding.

Weakly, Jenna reaches up and grasp the shreds of mask, ripping them from his face...

NATHAN PERCY stares back at her.

His gaze holds no fear - only regret. Jenna's eyes flutter and close. Her body goes limp. Slowly, Nathan stands and turns to go.

Jenna's eyes slowly open, and she reaches out, grabbing the fallen gun. With her last ounce of strength, she pulls herself into a sitting position and aims at Nathan's retreating form.

Hearing the sounds of her struggling, Nathan turns back. He sees the gun in her hand. He doesn't move.

JENNA (CONT'D)
 (through gritted teeth)
 Die.

And she SHOOTs, the force knocking her back onto the floor, unable to see the effects of her shot.

JENNA (V.O.) (CONT'D)
 I must have missed, because when
 I came to, he was gone.

DISSOLVE TO:

INT. JENNA'S APARTMENT - LIVING ROOM - NIGHT

Jenna faces Andrew, shaking.

JENNA
 But I never forgot that bastard's
 face.

ANDREW
 God, Jenna.

He looks around her apartment, the same one from the flashback.

ANDREW (CONT'D)
 And you didn't move? That's --

But he's interrupted as Jenna leans forward, closes her eyes and KISSES him. It's direct, but soft, and after a moment she pulls back.

ANDREW (CONT'D)
 (blustering)
 But I thought...

JENNA
 I'm sick of being dead, Andrew. I
 want to **live**.

Andrew stares at her for a moment, then smiles.

ANDREW
 Amen to that.

And pulling her closer to him, he gives her an adventurous kiss. As she wraps her arms around his neck:

CUT TO:

INT. THE COMPANY - DOREEN'S OFFICE - NIGHT

Doreen stands at an open cabinet with a large envelope, while Diana is visible in the background.

DOREEN

Diana, I completely understand
how you've been feeling.

As she speaks, she takes small TAPES from the cabinet, marked with names (including FRIAR, ANDREW and MORGAN, VIOLET) and drops them carefully into the envelope.

DOREEN (CONT'D)

Times like this are especially
stressful for Company employees.
I told you before about the
issues that commonly affect us.
The feeling that death is a
punishment we managed to cheat by
signing the contract.

(beat)

And that's just not the case.

Her task finished, Doreen seals the envelope with a quick lick, then turns and walks over to Diana. She smiles at the younger woman fondly.

DOREEN (CONT'D)

In time, it will begin to hurt
less. Eventually, you'll laugh
again, and things will be as they
were.

She hands Diana the envelope, and Diana reaches down and slips it into her shoulder bag. Diana stands, not smiling.

DIANA

(flat)

Thank you, Ms. Brennan.

DOREEN

(warm smile)

Give my regards to Mr. James,
will you?

DIANA

(nods)

Of course.

Diana stares at Doreen, her expression empty. Then, she begins to smile!

DIANA (CONT'D)
How does this look?

DOREEN
(smiles)
Perfect. I'll see you next week.

Diana exits the office.

CUT TO:

INT. THE COMPANY - RECEPTION - NIGHT

On her way to the elevator, Diana bumps into Sidney, who is pleased to see her.

DIANA
Sidney, oh my god. I'm so sorry.

SIDNEY
Nonsense, that was completely me.

DIANA
Anyway, it was a lovely speech
you gave at Kou's funeral.
Everything you said was
completely spot on. I *have* been
thinking a lot about why Kou
couldn't get a second chance.

SIDNEY
Did you find an answer to that
question?

DIANA
(smiles)
Yeah.

Sidney doesn't ask, but takes another look at her,
appraising her, trying to get a fix on how she is.

SIDNEY
So, what are you up to?

Diana shrugs.

DIANA
Just keeping busy.

SIDNEY
(happy)
That's a girl.

Diana continues on to the elevator and steps inside. She
offers Sidney a small wave, which he returns.

She smiles again, finally her whole face lighting up.

INT. THE COMPANY - ELEVATOR - CONTINUOUS

The doors close. As soon as they do, Diana's face falls.
Off her flat, almost angry gaze:

FADE TO BLACK.

END OF EPISODE